

Give blood today and vote on Sunday

MCGILL DAILY

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FRAP - McGill denounces smear

by Amin Kassam

McGill supporters of the Front d'Action Politique are incensed by Regional Minister Jean Marchand's recent statement linking FRAP with the Front de Liberation du Quebec, even after his retraction of that comment.

At a press conference held yesterday, a spokesman for FRAP-McGill's co-ordinating committee denounced the statement as a smear tactic which is being used for political purposes.

"He is more or less saying that if you don't go for Drapeau, you are against the government," charged Robert Keaton, a member of the group. He also expressed surprise at a local English newspaper's coverage of the news item "without any kind of a commentary."

The co-ordinating committee denied that FRAP, as an organization, was involved in any way with the FLQ. "FRAP members may have a sympathy for the FLQ, but FRAP does not," Keaton stated.

He added, however, that while FRAP disapproves of the tactics used by the FLQ, its goals are the same. "We are trying in a democratic way to solve the problems that the FLQ is trying to solve in a violent way."

Rhoda Howard, a member of the committee, then went on to enumerate the problems: "Public health, housing, transportation, recreation, and unemployment." Since these problems beset the

working classes, FRAP concentrates its campaign in areas where they are predominant.

Miss Howard disagreed with a reporter's suggestion that FRAP had invited Charles Gagnon and Michel Chartrand to speak at a meeting last Thursday night. The microphone was given over to any member of the audience who wanted to speak, she said, and not specifically to the two men. Thus, the action could not be construed as being one of support. "We

(Continued on page 6)

FRAP angered by Marchand

by Linda Wall

The Front d'Action Politique yesterday at FRAP headquarters reaffirmed its policy of opposition to the Montreal civic administration, in face of accusations by Jean Marchand that FRAP is allied with the FLQ.

The party stated that the forthcoming civic election was "almost pointless" in the context of Quebec's "military occupation".

FRAP urged citizens to register a vote of protest against the city administration, however.

Mr. Paul Cliche, President of

(Continued on page 3)

400 at WMA teach-in

by Linda Farthing,
Ross Baker and
Julian Sher

Close to 400 students crowded into Leacock 26 yesterday to participate in a civil liberties teach-in inspired by the War Measures Act. The discussion, led by four McGill professors, concluded with the organization of the McGill branch of the newly-formed United Front.

The front has been organized to aid those arrested since the invocation of the War Measures Act, and to work for the rescission of the Act.

Three McGill professors, Michel Pelletier from the School of Social Work, Marlene Dixon of the Department of Sociology, and Daniel Latouche of the French Canada Studies Program, all condemned the government for its implementation of the War Measures Act.

Pelletier characterized the Act as "opening the door to arbitrary police measures" while Latouche suggested that the "sending in of the army has taken the proportions of a military exercise".

All three professors concurred that the declaration of the War Measures Act was for reasons other than those offered officially.

Latouche saw the Act as proof that the Federal government will never allow Quebec to separate, and Dixon described the Act as an excuse to remove the separatist threat from Quebec and to undermine the politics of le Front d'Action Politique.

"The government," said Professor Dixon, "had no real reason

to invoke the War Measures Act, because there was no sign of an immediate and imminent insurrection in Quebec."

Although the topic of the teach-in was civil liberties, much discussion revolved around the need for social reform rather than police power to meet the crisis in Quebec. Latouche saw the regaining of civil liberties as secondary to the solving of the economic and social problems of the province.



Daniel Latouche at
yesterday's teach-in

In the middle of discussion, Robert Keaton, a FRAP delegate from CAP St. Louis made a plea for support against the Regional for support against the charges

of Regional Expansion Minister Jean Marchand and others. The allegations were that FRAP was a front organization of the FLQ.

Keaton discussed FRAP plans for a newspaper campaign to counter these claims, which he characterized as untrue and an effort to discredit the FRAP campaign. The FRAP organization is apparently severely handicapped by a lack of funds and is therefore unable to answer the charges of Marchand through the daily media.

After further discussion of the War Measures Act, and its effects on the population, the teach-in moved toward the organization of action committees.

These committees will attempt to translate the general feelings of the teach-in into action directed toward the repeal of the War Measures Act.

Throughout the teach-in there was continued emphasis on the necessity of not violating the regulations of the War Measures Act, and speakers avoided discussion of the FLQ.

The teach-in was held within the rather limited area of Leacock 26, apparently due to the refusal of McGill University to offer larger facilities to the Arts and Science Undergraduate Society, which sponsored the event.

Hawkes: fiction

by Ellen Beck

"My theory of fiction is to destroy plot, character, setting, and theme. I am interested in landscape — the landscape of desolation."

Novelist John Hawkes thus described his view of fiction last night at McGill.

Hawkes' "idea of 'landscape'" arose while he was working as an ambulance driver during World War II. "Books with pages rifling, dust, a wire — these were concrete and real," said Hawkes. "I realized that all of life could depend on whether a window was broken."

Hawkes' works assault the usual emotional responses and values.

He writes of fear, of death, of absolute destruction, of the strange and terrifying experience of involvement with annihilation. Yet he tries to create a reasonable human relationship with death.

Hawkes emphasized that everything he has written is comic. This comedy ranges from incongruity to absurdity to the farcical nature of certain very real situations.

"My novel, Second Skin, is a

comic novel about suicide," commented Hawkes.

His work has been condemned as written by an insane criminal mentality. "This was a positive statement. I like those words," said Hawkes.

"I went through a dictionary looking for a title, and found the words 'lime twig — a trap for birds'. This was a perfect title for my novel which was about small people who are lined up by a cosmic machine out to destroy them. So I went back and added lime images throughout the book," related Hawkes.

"Fiction cannot be told to offer solutions. In such an atmosphere art will not survive," responded Hawkes.

"The way out cannot come from the work of art itself but art can exemplify a spirit, cruel enough and loving enough to get somewhere," he concluded.

FRAP-ST. LOUIS

Urgently needs volunteers for Saturday to distribute material. About 3 hours work. Come anytime Sat. to 4849 Boulv. St. Laurent or telephone 844-7056.



Daily photo by Bob Karam

Jean Roy and Dr. Henri Bellemare, FRAP candidates in St-Louis and St-Jacques speak at yesterday's FRAP conference.

Today

SANDWICH THEATRE: Last day of Movement Exposee. Union Theatre, 1 pm.

THE FRIDAY NIGHT BALL: Groove on a sight and sound show lights and illusions by Harvey and Shirley. YMCA Bldg., 1441 Drummond, 9 pm - 1 am.

SUPPLEMENT ART EXHIBITION: The Paintings of Ahmed Har Khan, Union, 1st floor.

WOMEN'S ICE HOCKEY: Practice, Everyone welcome. Winter Stadium, 5-6 pm.

COMMUNITY MCGILL: Volunteers: Come for interviews in time you are free. See office hours posted outside.

MCGILL FILM SOCIETY: The Last Command (1929-silent, Von Sternberg), L132, 6:30 & 9 pm.

MCGILL CHINESE STUDENTS SOCIETY: Social Gathering, Union, B26-27, 7 pm.

SOCIOLOGY STUDENTS UNION: Last day for nominations for Chairman, Vice-Chairman and Treasurer, Council office.

ANTHROPOLOGY MAJORS STUDENTS: General Meeting for Representation on Dept's Undergraduate Committee, L733, 1 pm.

MATH CLUB: 1st meeting, new members, Old Eng. Bldg., E-276, 1 pm.

FACULTY OF MUSIC FRIDAY CONCERT: Otto Armin, Violin Solo, Programme: Bartok, Paganini, Bach. Redpath Hall, 8:30 pm.

ARAB STUDENTS SOCIETY: social evening with refreshments for members and guests, new members welcome. Union 123, 5:30 pm.

PLAYERS CLUB: Auditions for major production, 'The Adding Machine', Union Theatre, 7-10 pm.

MCGILL BLOOD DRIVE: The Expos at 1 pm, Frans Sayers at 2 pm. Union Ballroom, 3rd floor.

MCGILL PRE-MED: Dr. R. Margolese, "Cigarettes and Lung Cancer", Francis Seminar Room, Medical Bldg. 1 pm.

SECOND-HAND BOOK EXCHANGE: Returning books and money, B23-34, 1-4 pm.

CENTRE FOR DEVELOPING AREA STUDIES: Dr. E. Soswig

speaking on problems of economic development in less developed countries, L212, 4-6 pm.

NEWMAN CENTRE: Friday night supper, 3484 Peel, 6:15 pm.

NEWMAN CENTRE: Christianity in Revolution - Camillo Torres, Helder Camera, speakers: Dr. J. Lella, Soc Dept & Tom Bruneau, Dept of Poli Sci, 3484 Peel, 7 pm.

SCHOOL OF ARCHITECTURE: Games, Exhibition Room, 9-5 pm.

SATURDAY

STUDENT CAPITALIST SOCIETY: 1st Annual meeting, B51, 8:30 am.

FILM SOCIETY: El Dorado: John Wayne, Robert Mitchum, PSCA, 6:30, 8:15, 10:30

BASIC AND FIGURE SKATING Practise. All welcome. Winter Stadium, 10-12 noon.

POLISH CLUB: Discotheque: get together on free beer and punch, members, \$1.00; non-members, \$1.50, Union Coffee Lounge, 8.

MCGILL REDMAN BAND: Preparation for the greatest band show ever seen in Molson Stadium, Currie Gym Bandroom, 10 am, Compulsory attendance.

WOMEN'S FIELD HOCKEY: intercollegiate tournament, part one, lower campus, 10 am.

CHRISTIAN FELLOWSHIP: Film: His Land, musical travelogue on the land of Palestine, Film at People's Church, 2097 Union Ave., Back to the House after film, 3559 University, 8 pm.

CURLING CLUB: (men) curling today, first practise, TMR curling club, 4 Montgomery Ave, 12 noon.

SECOND HAND BOOK EXCHANGE: Last day for money, Union basement, 1-4 pm.

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EUS ELECTION NOTICE

Nominations are hereby called for EUS President. Nominations must be signed by 50 members of the EUS and by the nominee and they must be submitted in the EUS office on or before October 30.

A.D. Hink
C.R.O.

SUNDAY

TEACH-IN ON SOVIET JEWRY: Speakers; Rabbi Abraham Feinberg, Eric Goldhagen, L132, 8

GARDINER HALL FILM CLUB: 'The Magus', 3925 University St., 7 & 9:30 pm.

LUTHERAN STUDENT MOVEMENT: folk worship, discussion, coffee, St. John's Lutheran Church, Jeanne Mance and Prince Arthur, 7 pm.

CANTERBURY ANGLICAN CHAPLAINCY: Folk Mass followed by food, Back Door, 985 Sherbrooke W, 5 pm.

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ANGRY ...

(Continued from page 1)

FRAP, reaffirmed the aims of the citizens' organization and promised that FRAP will continue to fight after the civic election Oct. 25.

"We have already attained two of our three objectives," he declared. "We have focussed attention on the economic and political condition of the salaried workers of Quebec."

"And we have created a significant opposition to the present civic government of Montreal," he added.

"Our third objective is to have some of the representatives of the Quebec workers at City Hall."

Mr. Cliche accused Mayor Drapeau of making inflammatory declarations by voicing agreement with Jean Marchand's statements alleging FLQ links with FRAP.

"For the first time in the history of his government, Mr. Trudeau was forced to disavow the statement of one of his ministers," Cliche said. "Yet even after that, Drapeau said that he was convinced that Marchand was right."

"Drapeau himself is the one who is making the population terrified," accused the FRAP President.

Mr. Cliche reaffirmed the faith of his party in the population. "The citizens' reaction to our efforts has been amazing," he said. "The people know that they need to form an effective opposition."

He noted that all workers who want to take power by democratic means were shocked by the murder of Pierre Laporte. "We do not condone violence," he asserted.

In the sense that it wants to take power for the workers to defend their interests, FRAP has the same aims as the FLQ, stated the President. FRAP wants to achieve these aims by democratic means, however, he stressed.

Dr. Henri Bellemare and Jean Roy, two FRAP candidates in the forthcoming civic election, spoke to the press yesterday after their release from prison. They were

arrested following the implementation of the War Measures Act.

"We didn't know why we were arrested, or why we were set free," said Jean Roy. "We were put out on the street at 3 o'clock Thursday morning."

The two FRAP candidates said that they were well-fed and lodged while in detention. "We guessed Monday that someone must have died, because we noticed that flags were at half-mast," they said.

"My family knew I had been arrested, but they did not know where I was being detained, or for how long, or why," he said.

Blood Drive needs blood - and you've got it

Blood Drive is in a bit of hot blood — oops, hot water — as only 1290 donors have bled over the past two days.

In comparison, last year's campaign saw 1404 bleeding hearts contribute during the first two days of the campaign.

Red-faced members of the McGill community are being be-

seached to give their right arms (but only for a few minutes) to help less fortunate people.

Spilling blood in the right direction will save many lives, say the organizers of Blood Drive. As an incentive, those who gave have commented that "after you drip, you feel like you've DROPPED"



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"SOVIET JEWRY TODAY"

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Guest Speakers: Rabbi Abraham Feinberg
Noted lecturer, author, thinker.
Erich Goldhagen, Professor, Politics at
Brandeis; Author Journalist
Soviet Jewry Slide Show

Monday, October 26, 1970 - L-26 - 8:00 P.M.

Guest Speakers: Gunther Lawrence
Public relations consultant, producer, author
Dennis Prager
Graduate Student at Columbia,
Consultant on Soviet Jewry affairs.

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Sunday election crucial

The election on Sunday is taking on political dimensions of crucial importance for the future of Montreal and Quebec. The municipal election will be the most effective barometer, for the present moment, of the political attitudes of a city which has undergone accusations of conspiracy and threats of murder for almost three weeks now.

Jean Marchand's recent statement that FRAP was a "front" for the FLQ has added an important dimension to the election, even if he did later qualify that statement by suggesting that he had in mind the French terms "caution morale" (moral support) when he used "front". The election will show whether or not everybody in this society accepts Marchand's point of view and believes it to be dangerous to support the democratic left.

FRAP will not have to win control of the Civic Council in order to prove that there are people in this society who don't believe that a vote against Drapeau is a vote for anarchy. All that FRAP has to do, and admittedly it might be a difficult task, is to elect between 7 and 10 members to the civic council and garnish between 15 and 20% of the vote in the wards in which they have fielded candidates.

If FRAP were to get that kind of support it will have proven that it is a permanent fixture on the municipal political scene.

The future of the democratic left in Quebec will be very bright indeed should FRAP be able to hold onto a significant portion of the Parti Quebecois' working class support at a time when many forces are working to encourage support for Drapeau and his gang of yes-men.

Electoral victory was beyond FRAP's fondest dreams even in happier days. After all, they decided many months ago not to confront Johnny Flag head-on. Nevertheless, they have campaigned for votes because they wanted to raise socially relevant issues and they believed that a party supported by the general populace could bring social problems to the fore in Montreal's smokey council rooms.

Now that a federal minister has justified the implementation of the War Measures Act by naming FRAP as one of the organizations involved in the FLQ's insurrectionary plot, it is clear that a vote for FRAP also takes on the dimension of being a vote against the excessive use of police power which this city has experienced since last Friday.

So vote on Sunday and remember that this election will reveal a lot about the future of Quebec politics.

Michael Prupas
Tom Sorell

Comment : McGill sait faire

The Quebec Film Festival was a miserable flop.

Each night for the past week, the screen in Leacock 132 reflects onto rows and rows of empty plastic seats. That auditorium is a cold place when it is darkened and there are no people to fill it up.

Was it the McGill Senate elections that kept students away in droves? Was it the Blood Drive? The action in the Economics department?

Hardly! Perhaps McGill students' infamous apathy allied itself with a smugness born out of being English-speaking and safe. It certainly

was a bad week for Quebec nationalism. Why should students stay down at McGill to watch a film about the quiet revolution when they could go home and follow the violent one on t.v.

The McGill Film Society's competition certainly was heavy, but the ridiculously skimpy attendance was inexcusable.

From film student to French student, from sociology major to You, you living here in Montreal, there was relevance in abundance. And the films were also fun. There was sex and violence, colour, good music and many rarely-seen, exciting shorts.

Those that attended left satisfied.

Last year, The Arts and Science Undergraduate Society struck out with their "McGill in Quebec" teach-in. This year, The McGill Film Society watched its Quebec Film Festival lose completely. But campus organizations must never give up hope that one day, McGill students will show some interest in these events. For, you see, Ladies and Gentlemen, when you step outside those Roddick gates onto Sherbrooke Street, you are in Quebec.

H. F. Weisbord

Letters

Goldenberg on Vaillancourt

Sir,

I would like to correct a false impression given in the Daily article yesterday concerning my plans for the P.S.A. It was stated that because I was away from McGill last year, I did not know what went on in the Political Science Department.

Your reporter omitted the context of my remarks to him. I was asked what I thought about the alleged attempt to fire Professor Vaillancourt as reported in Robert Wallace's article in the Daily of October 14.

I stated that, as I was away last year, I do not know exactly what happened. But I went on to add that the important thing was the end result, i.e. that she was hired for a three year period. I said that I believed that the article in the Daily was filled with innuendo and insinuations. I said that it was definitely not true that Professors Vaillancourt and Bruneau were hired in 1969 because they had French sounding names. Your reporter told me that that was just to add a bit of "colour" to the story!

Then I brought up the point that the major objection to hiring Professor Vaillancourt in the first place in 1969 came from the radical students on the grounds that

too many Americans were being brought into the Department. And without revealing any details of a confidential meeting, I might add that her only opponent on the faculty did not belong to the so-called Brecher faction.

For some reason, your reporter did not see fit to publish that part of the interview. Far be it from me to speculate on the reason.

As well, you indicate that I do not plan radical change in the Department. If by that, you mean confrontation for the sake of confrontation, you are correct. By so doing, I would be renouncing my mandate. Surely the Daily would not want me to be undemocratic. But I do believe that reforming the exam system and the lecture system would be considered by the students as real substantive change even if it does not make Daily headlines.

As for the orientation of the Department, I believe that it should be pluralist. That is the only way to achieve a Critical Political Science in the real sense, unless, of course, a "Critical Political Science" is only a cover for a one issue totalitarian political science.

Edward Goldenberg
Chairman, PSA

Daily reporter replies to Mr. Goldenberg

Sir,

Edward Goldenberg did in fact make the general statement "I don't know much about what went on in the Department last year,"

even though he said that he had certain knowledge about the hiring of Professor Vaillancourt two years ago.

However, his remarks on a Daily Comment concerning her and the Political Science Department had nothing to do with his future plans for the Department. These plans were the sole reason for interviewing him.

The "confrontation" thing was out two years ago, as everybody already knows, and there's no reason why he or anyone else should imply that "radical" implies "confrontation". In fact, it means a "basic change from the roots".

Without any concrete programs, it's quite doubtful that anyone, Mr. Goldenberg included, will "reform the lecture system" to a radical degree, given the amount of success that more knowledgeable people have had at McGill.

Esmond Choueke

Student-Faculty Committee on Restructuring the Economics Department

The following are members of the committee:

Professors - C. Green (Chairman), J. Iton, H.D. Woods, L. Soderstrom, H.R.C. Wright.

Students - Gilles Larin, Louis Asch, David Young, Joy Parr, Fitz Sargent. The committee's next meeting is at 8 PM October 28. All interested faculty and students are encouraged to submit written briefs to any member of the committee, before next Wednesday for consideration at this meeting.

Lean and Hungry

George Kopp

YOU, SIR, WERE A MEMBER OF THE GRAND JURY IN THE KENT STATE INCIDENT. WOULD YOU CARE TO COMMENT ON THE INDICTMENT?

OUR REPORT SAYS IT ALL! A CLEAR CASE OF INDICTMENT TO RIOT!

YOU'VE EXONERATED THE ARMY OF ALL GUILT. DO YOU FEEL THEN THAT THE FOUR STUDENTS WERE PERHAPS KILLED BY SOMEONE ELSE?

TO BLAME THE ARMY WOULD HAVE BEEN A WHITELASH! WE WANTED DEEPER CAUSES! DEPTH! WE SUNK TO THE DEPTHS, UNDERSTAND?

ON WHAT DID YOU BLAME THE TRAGEDY?

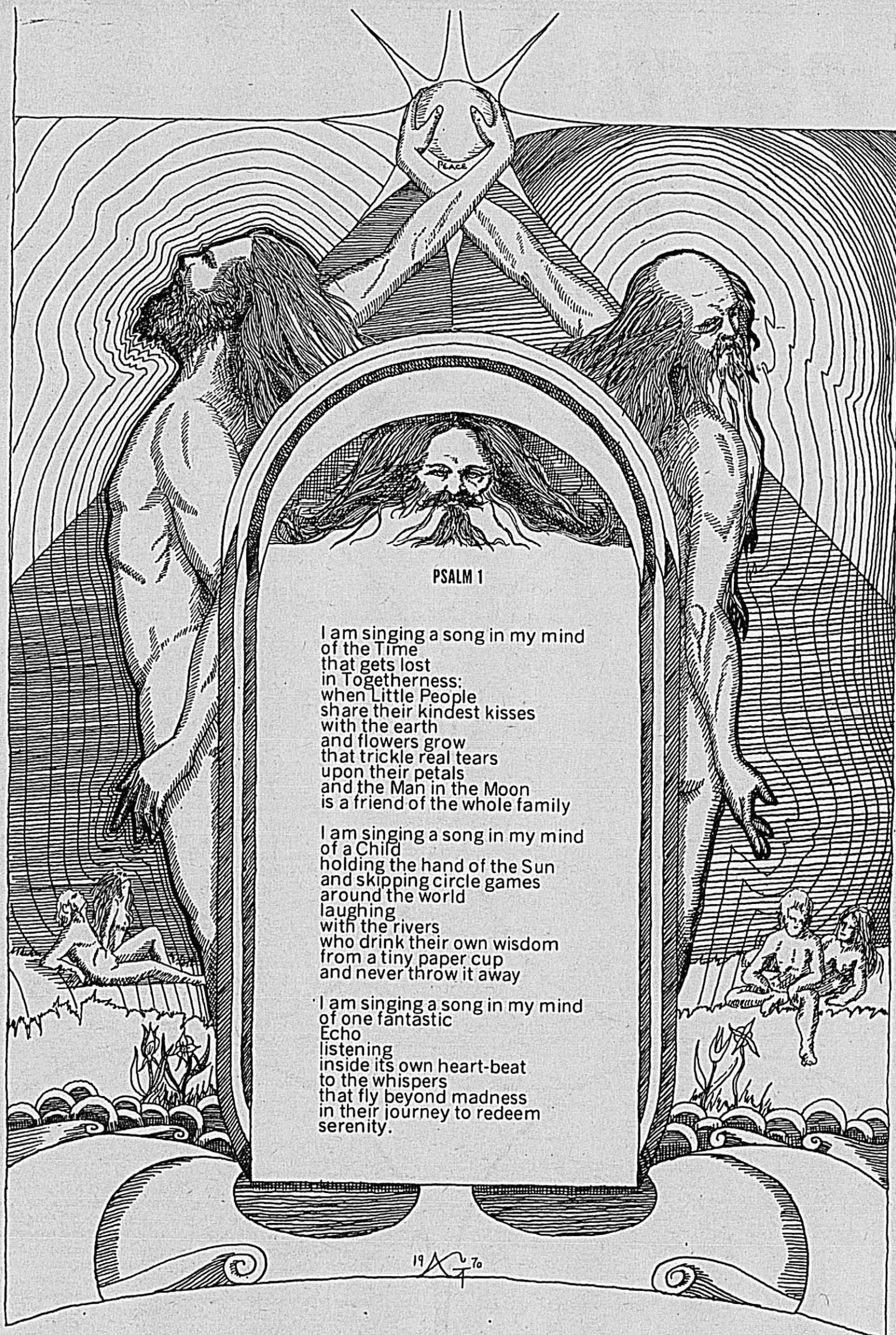
THE WHOLE SITUATION OF PERMISSIVENESS WAS TO BLAME.

THERE WAS TOO MUCH EMPHASIS ON DISSENT! THERE IS NO PLACE IN THE UNIVERSITY FOR ORIGINAL THOUGHT!

WHERE IS THE PLACE FOR ORIGINAL THOUGHT?

OH, I DON'T KNOW. TV MAYBE.





PSALM 1

I am singing a song in my mind
of the Time
that gets lost
in Togetherness:
when Little People
share their kindest kisses
with the earth
and flowers grow
that trickle real tears
upon their petals
and the Man in the Moon
is a friend of the whole family

I am singing a song in my mind
of a Child
holding the hand of the Sun
and skipping circle games
around the world
laughing
with the rivers
who drink their own wisdom
from a tiny paper cup
and never throw it away

I am singing a song in my mind
of one fantastic
Echo
listening
inside its own heart-beat
to the whispers
that fly beyond madness
in their journey to redeem
serenity.

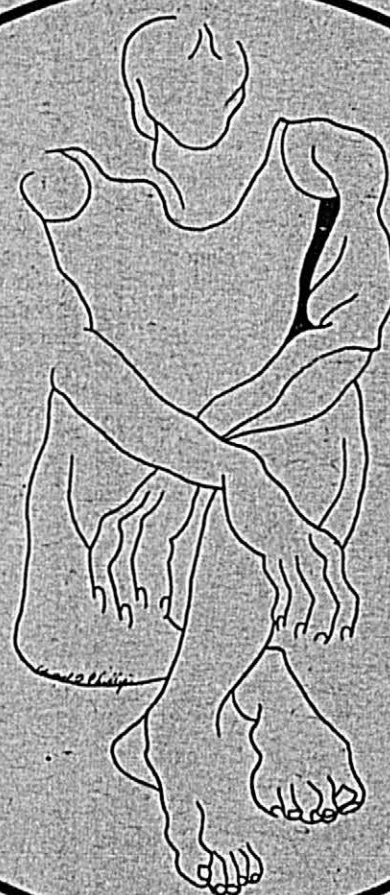
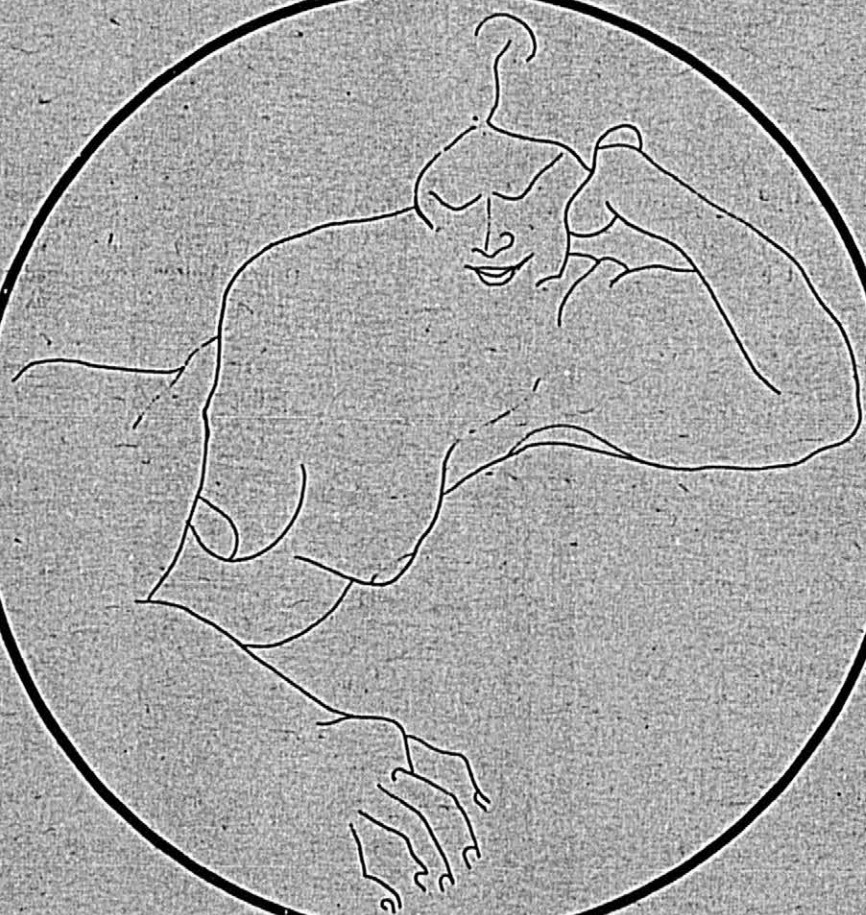
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OCTOBER 23, 1970

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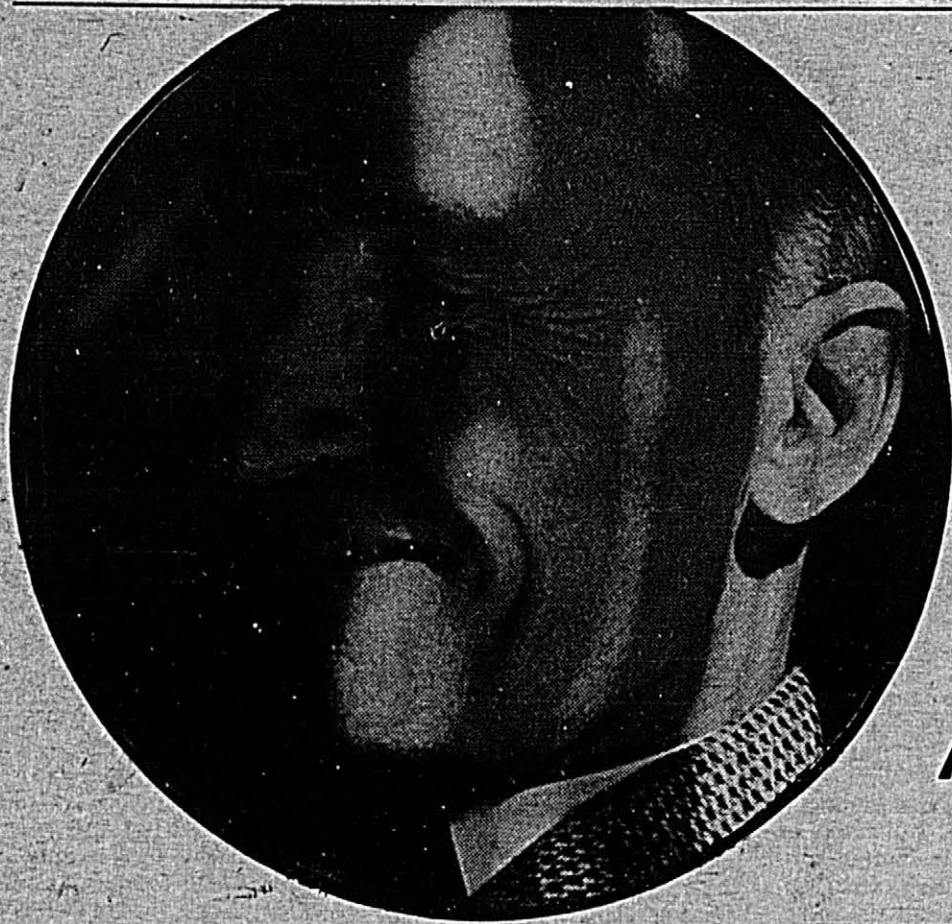
EDWARD O.
PHILLIPS



Conceptual art, where the viewer must rely more on his intellect than on his visual sense, is currently enjoying a vogue. From this the question arises of whether it is possible, or even worthwhile, to present the traditional, unadorned human figure as an object worthy of contemplation. Perhaps the question itself is not really valid. Surely there can be more than one kind of artistic experience; the visual and the intellectual need not be antithetical. However the battle of idea opposed to image continues, frequently generating much heat and little light.

In spite of the hideous stigma of not being considered avant-garde, or at least contemporary, there remains a group of practising artists for whom the human figure retains an endless fascination. Maybe man is no longer the measure of all things in this, the best of all possible worlds. But perhaps the artists should concentrate less on ideas as words and more on ideas as visual images. Can one still make a valid visual statement about the human figure? For many of us the answer is yes.

Edward Phillips will be exhibiting his paintings October 29 – November 14, at Studio 23, 2048 Stanley.



THE PRESENT IS ALL TOO PRESENT

THE PAST IS ALL TOO PAST

A CRITIQUE OF THE NOW CULTURE

BY LOUIS DUDEK

If you look at art shows, if you can still take any of the movies, or if you read books occasionally, you must know that the main feature of much present-day art activity is its exclusive obsession with the present and the future. The past no longer exists, and no one is interested in the past.

Granted the obvious fact that we are living in a time of rapid change, and that new technologies are constantly converging to transform our life into something inhuman and unimaginable, this obsession with the present and the future is the worst possible antidote to a vertiginous time of change. It is just about the opposite of what we need.

Yet futurism is the current vogue. There is actually a "science of the future", dedicated to the study of the future, being developed by such people as Daniel Bell, Herman Kahn, and Bertrand de Jouvenel. There are also inspired prophets and messiahs of the coming world, such as Richard Landers, Marshall McLuhan, Bertram Gross, Amitai Ezioni, Arthur C. Clarke (of Space Odyssey), and Zbigniew Brzezinski. Saddest of all, there are all sorts of would-be artistic developments, using computers, new scientific materials, and mechanical processes, working from new, purely sensational notions of art, which try to join the technological prophets of the future with futuristic conceptions of art.

To some of these theorists, literacy, as we have known it, must soon give way to "Videocy", the new activated state of TV watchers. Just as the "machine" served as the metaphor and model for almost everything human in the nineteenth century, so the electronic age has found its metaphor

in the new gimmickry of science. Poetry is the most powerful shaper of human minds, especially when they don't know it — as in religion, or the metaphors of politics — and in this new metaphor of "electric" communication you have just another gospel of change and immediate "total involvement" in the present.

The typical little 'Videot' of twelve, for example, can sing all the advertisements and follow all the cereal shows, but he knows nothing of good music as it was known in the past, and he has not learned to read books for pleasure. He has spent too many precious hours taking it in from the TV tube, or "Canal" as the French very aptly call it. There are exceptions, but the majority are not "brighter", as everyone is so ready to say, but merely deprived of the stabilizing deeper-rooted experiences of the past.

Modern man, cut off from his past, is like a frantic amnesiac to whom everything is possible but nothing has any meaning. The reason is that "meaning", for us, unfortunately, is "a coherent relation to past experience". Interest in the past, one's own or the world's, is like travel, a broadening perspective; but since travel through time, unlike space travel, can't be made easy by jet or train — except in science fiction — the only way to travel back in time is still via the old-fashioned book. One who has not travelled does not know the world he is living in. He can still be very much in the present, as a victim or fanatic, but he does not know where he is or where he is going — even if he is a futurist, specializing in the business. That is the price of being too contemporary.

Victor Ferkiss, in his book on Technological Man, offers amid much nonsense, at least one sound warning: "There are certain patterns of human institutions and personal behavior that are almost as resistant to change as those of the lower animals and the social insects". Whether Robert Ardrey and Konrad Lorenz are exactly right, it is worth remembering that we are biological offshoots and all our actions are profoundly

related to our biological needs. These do not change. They program everything we invent and do, as they have done for many thousands of years. That is why the knowledge of the past is so important to us: it tells us really what we are.

So many features of the "Now Generation", caught up in the present tense and present tension, have a very long history behind them; and there is nothing more useful, for anyone caught in an accelerator of this kind, than to "hold on for awhile and study the history of the problem". Freud did it for the individual, in psychoanalysis; and the 'historical approach' brought new light in every other field of knowledge — religion, society, earth history, literature, ideas — before it fell automatically into disfavour as all historical study has.

Before drugs became popular as would-be transcendental revealers and keys to imaginative experience, Baudelaire was meeting with intellectuals who had taken marijuana, in the form of hashish — "une société où presque tout le monde en avait pris" — in Paris, in the 1860's. Before him DeQuincey and Coleridge had taken opium, and praised its literary imaginative effects, as did Dr. John Brown of Edinburgh, the Timothy Leary of that time; in fact, among famous opium-takers we must list George Crabbe, Willkie Collins, Edgar Allan Poe, Théophile Gautier and the poet Francis Thompson. But to know the history of this is not merely to confirm an ignorant presupposition. One wants to know the changing view of hallucinatory drugs in human history, the kind of questionable ideas that have always been connected with disturbed psychic experience, and the meaning in each case of this ideology of drugs. It is something indeed that has a history, and a future; but we are just emerging out of the Dark Ages. The historical approach, here as always, is an attempt to understand a thing in its development and in its relation to other things; it's not a way of picking up momentum for action — unless one is already a fan-

tic or a convert.

In the same way, the primitivist tendency in modern art, in life, even in politics, needs to be studied, historically. There is nothing new about ragged clothing or fantastic clothing — many of the Romantics tried it. In fact, the entire youth movement precipitated by the Beatles and the singing groups may be nothing but the overspill of nineteenth century Romanticism on middle-class youth in the twentieth century.

The revival of interest in exotic mysticism, astrology and magic, for example, is all too familiar in nineteenth-century Romanticism. The pattern runs from William Blake to R. M. Rilke and W. B. Yeats. But as the anthropologist Alfred L. Kroeber reminds us, there are three criteria for measuring progress: "the atrophy of magic based on psychopathology; the decline of infantile obsession with the outstanding physiological events of human life; and the persistent tendency of technology and science to grow accumulatively." Except for the last criterion, we have obviously been moving backward in recent years.

This is nothing to be complacent about; most of the great Romantics died young. Of the real dangers of magic, demonism, and regression to superstition, we've had a foretaste, perhaps, in the Tate murders; but we can learn more and faster from anthropology. The Aranda people of Australia, in their puberty ritual called subincision, "slit the boy's penis open like a boiled frankfurter" and then stanch the blood-flow with fire. The Aztecs, on the other hand, massacred hundreds of youths in a single day by tearing their hearts out with knives of obsidian; or massacred little children to the rain-god Tlaloc, believing that if the children died screaming and terrified the god was all the more pleased.

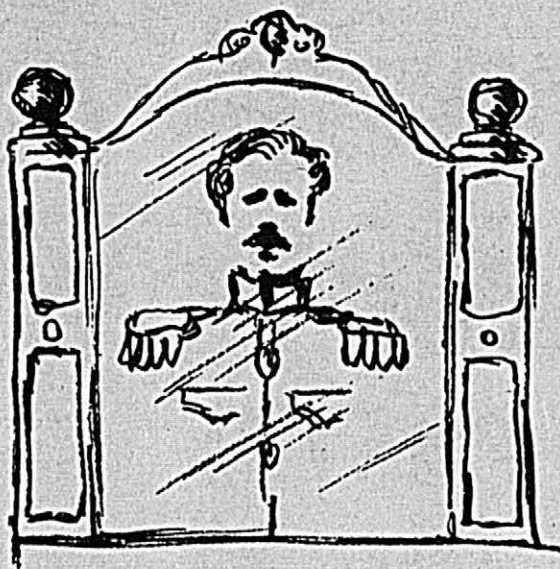
All this is potential, still sleeping, in the heart of man. Some tribal societies may be peaceful and happy (pace Ruth Benedict), though I gather that most of them

live in fear and perpetual misery. We can leave to Rousseauists the belief in the innocence of spontaneous nature. We know much better from reading the newspaper, not to speak of history and anthropology.

I believe the regression from rationality, which many are toying with, and the would-be return to tribal man, is the most dangerous game that man can possibly play — much more dangerous than "chicken" racing or the atom bomb. (I had dinner the other day with a fellow-poet whose liver had been practically destroyed in two concentration camps.)

Like the drug movement and the drift toward primitivism, the idea of a natural society, and the passionate rejection of existing society that this involves, has been a central theme in literary and political history for the past two hundred years. Our present phenomenon of radical revolt and utopian idealism is directly derived from this: a new idea appears in history the way a giraffe lengthens its neck, by evolution out of older ideas. But to discover this is not merely to get on the bandwagon of history; it should mean to become involved in a fascinating realistic problem, to try to understand the phenomenon in a true historical perspective.

So every action may produce change, even violent and ignorant action, but an attempt to get at the root of things, with all one's mind, can improve action rationally by making one care more for the greatest good — not just some immediate passionate goal, but the total good that contains it, all things considered. I imagine that it is this kind of curiosity and thirst for knowledge, in depth and on the scale of time, that modern man requires. It is the only way, in fact, to save him from being a dupe and a victim of his own history.



IBSEN À LA QUEBECOIS

by linda marchand

A TOUCH OF THE POET

by louise abbott

The sense of immediacy and intimacy which the Centaur Theatre affords is marvellous for most productions. These same qualities, however, can detract from a performance as I discovered in Eugene O'Neill's *A Touch of the Poet*. The high-volumed melodramatic production proved disturbingly oppressive in the small theatre.

The action of this play (set in the dining room of Melody's Tavern, in a village a few miles from Boston in 1828) springs from the love affair between the tavernkeeper's daughter Sara and the Yankee gentleman whom she is nursing in his illness. The Yankee gentleman, a Thoreau-like dreamer from all accounts which others give of him, never appears. (At times I envied him his immunity to the ear-splitting noise in the tavern dining room.)

One of the major characters (no pun intended), and one of the two who has 'a touch of the poet' in him (the other is the Thoreauvian Simon Hartford) is the mercurial Major Melody. Cornelius Melody is obsessed by his past glory as an Irish officer in the seventh dragoons. He bitterly denounces the fate which has reduced him to lowly tavern-keeper. His obsession drives him perilously close to schizophrenia. On the one hand, he desperately tries to reinstate himself as a gentleman of pride and honour. While his family must beg for credit for food, he keeps a thoroughbred mare and with aristocratic generosity gives out free drinks to the local micks. On the other hand, he abandons all pretensions (which impose an existence of miserable solitude on him), and joins the boys in comradely carousing. His salvation comes when he is eventually reconciled to this latter perhaps unpoetic but honest self.

Major Melody, prone to Byronic outbursts in front of the mirror, brought to my mind another fiery Irishman, Gerald O'Hara of "Gone with the Wind". But Gerard Parkes' characterization failed to create a man as real as O'Hara had been for me. Parkes does not fully realize the movingly human and tragic dimensions of Melody. Nonetheless there are moments in

which he does seem to expand to a full awareness and portrayal of the character, notably a tender scene with Sandra Nicholls (who plays his daughter Sara).

Like Parkes, Sandra Nicholls spends a good bit of her stage time raging and wailing. Only when she has shared the bed of her lover (the Hartford previously referred to), and thus assured herself of her future does her fury subside. The transformation from wily angry girl to gentle mature woman is so sudden, however, it is unconvincing. The first characterization is too strong to allow the second to be credible.

Unlike husband and daughter, Mrs. Melody is a character of far less emotional sensationalism. Myra Benson's portrayal of this flabbing old woman who avows her love for the husband who abuses her (then claims that it is the whiskey in him talking), proves a blessed relief to the ears after the torrential rage of the other Melodies. However, her performance deteriorates at times to tiresome soporifics.

The one actress who generates a moment of genuine epiphany is Dana Ivey in the role of Mrs. Henry Hartford. Her Dresden face beginning to crack beneath her bonnet, Dana Ivey plays the fiftyish American gentlewoman with finesse: she doesn't sacrifice subtlety to histrionics. Her appearance is brief, yet so sensitive and intense that it manages to salvage an otherwise disappointing production.

But I must not neglect to mention another light which flickers across the stage, if not intensely, at least merrily: Terrence Ross. Delightfully toothless, Ross plays an Irish drunkard. (He later donned his teeth for the curtain call.)

A Touch of the Poet runs until November 15th at the Centaur Theatre (housed in the old Stock Exchange building in Old Montreal). While the production (under the direction of Maurice Podbrey) as a whole has definite flaws, the brilliance of certain moments cannot be denied. The captivating performance of Dana Ivey alone makes the play worth seeing. But the choice is yours.

Louise Abbott

Director Marion André has added an interesting dimension to his up-coming production of Ibsen's *A Doll's House*. He says "The play is about the liberation of the human spirit. We are all captives of certain myths, imprisoning in them ourselves: our survival depends on our capability to break out of that prison."

This analysis and theme are not new although the issues they present are still of great interest. What is new, however, is that Director André has cast the role of the wife as a French-Canadian, and the husband as an English-Canadian, to give the play specific significance to Quebec audiences. When asked if he intended the play to become a political play, in part, André said, "I am not in sympathy with the F.L.Q., but in sympathy with French Canadians' aspirations: I am a confirmed Federalist. I don't believe that either the French or the English should leave Quebec (as Nora does in the play), as French Canada has a much better chance of survival within Confederation than outside it."

"French Canadians have many legitimate aspirations that have to be met and the Anglo-Saxon feeling of superiority must vanish: there must be true equality. I am not trying to change the metaphor of the play: the struggle between the two people remains the same."

So we can see the reasoning behind Mr. André's treatment of the play, if we draw a parallel between Nora's position in her marriage and the French Canadian's position in Quebec. Ibsen was a great believer in the

individual's freedom and I wonder if he would have considered Mr. André's treatment as valid.

This so called "superior attitude of the English" is represented in the play by the superior attitude of the male, through the husband-wife relationship. This, of course, raises the question of Feminism.

Women's Liberation was beginning to gather much impetus in Ibsen's day, as the Victorian Woman emerged from a paternalistic era to discover herself as a separate, rather than subordinate individual.

"Ibsen was not so much a feminist as he was a believer in 'the free spirit', says Mr. André, "and the play is about the imprisonment of the human spirit. Ibsen was a radical, but not a fake radical."

There are many who believe that Ibsen was in great sympathy with the Feminist Movement, which he always vehemently denied, and as we can see from Mr. ANDRE's comments, Ibsen believed in each person's individual freedom and development, whether male or female. Although many of Ibsen's female characters are pioneers on stage in this regard, Ibsen does not glorify Women out of all recognition, but show their defects as well.

Ibsen's characters offer a real challenge to the actor. He sees far below the surface into the psychological and spiritual workings of his men and women. Thus the role of Nora, who begins as the docile bride and then transforms with the realization that she has been living in the shadow of her husband and has never really been a

complete person on her own, is a intriguing role. Louise Marleau will be playing this role in the Saidye Bronfman production.

Traditionally, the husband has been played as a cold, selfish, domineering male, but André has changed this. He says: "David Shurman (previously in Joe Egg) will be playing Helmer as a charming doting husband, obviously in love with his wife, but as the play progresses it is like peeling an onion and we see farther into him, and we see that this nice young man has blinkers on." He is not necessarily to be condemned in our modern terms as a "Male Chauvinist" because he is a product of an age in which he lived and was given his role to play, as was Nora.

The Play is about the realization by Nora that what she has been doing with her life has been role-playing and she thus begins the search for her real-self. Helmer too is left examining his role. Nora wants her marriage to be a marriage in the real sense in that there should be two complete and equal individuals living together on an equal, sharing basis.

All in all, the production at the Saidye Bronfman Center promises to be a most interesting one. A new light has been thrown on an already topical play. The play bears witness once again to the survival of truly great drama throughout time. Production is from Oct. 28 to Nov. 22 at 5170 Cote Ste. Catherine Rd.



TROUBLED? TROUBLED?

JEUX DE MASSACRE

by mel weigel

Consider:

People going about their daily routines, muttering gibberish to a background of carnival music. Death and The Sickness strike. As fear and disease spread, and actions become ever more outrageously nonsensical, death provides the punctuation.

No one knows for sure what it is that is going wrong, but each blames the other and trusts none.

(Gas-) Masked politicians wheeled around on moveable platforms, spewing out useless threats, solutions, and promises.

A team of surgeons in green plastic proclaim the conquest of death — and die.

A quarantined girl's call for help is answered by the bullet of a burly cop-robot.

One islet of sanity in the whole mad affair: two old people, still in love, peacefully awaiting a natural death.

But Ionesco's carousel affords us only a glimpse of such moments, and it grinds out more music of mechanical joy as we swing back to madness, anomie, and death.

JEUX DE MASSACRE by Ionesco; until November 15, at the Theatre Port Royal, Place des Arts.



GEORGE JONAS

by peter buitenhuis

George Jonas is coming to McGill October 29 to give a reading of his poems at 4 p.m. in Leacock 109 as part of the Department of English lecture series. I believe that Jonas is one of the best younger poets writing in Canada today. His two collections, *The Absolute Smile* (Anasi Press, 1967) and *The Happy Hungry Man* (Anasi, 1970) contain many first-rate poems, and some excellent ones. Jonas is subtle, sardonic, sinister, tough and funny — a combination of qualities peculiarly suited to coping with our present realities:

Outraged executives caught
in air raids
Whimper in the most grati-
fying way
Conquering crews in capsized
tanks
Burn for sometime and grow
very peaceful
Now it is necessary to
look for the spectacular:
Small tumours mollify ma-
lignant old women
The cunning Inca sacrifices
his daughter
Because she understands the
nature of his God
In a modestly optimistic fas-
hion
I'm looking forward to the
Last Judgment.

Jonas knows whereof he speaks, having encountered the tanks and the burning in Hungary, from which he fled to Canada after the 1956 uprising against the Russians. He was then 21, and taught himself English from books and films. Five years later he began to write in English and has to his credit, as well as the poetry, several radio and television plays and an operetta libretto. His handling of the language reminds me of another immigrant from Central Europe who taught himself English late, Joseph Conrad. Each sees in the English language colours and combinations invisible to a native in the language; each has an ironic view of the complexities of human life. Rather than expressing himself in the mired complications of prose fiction as Conrad has, Jonas has chosen to hack off small chunks of experience and chisel them into hard and expressive poems which are a *synecdoche* of much else.

There are no rosy spectacles over Jonas' eyes. His poems are full of images of loneliness, separation, violence and death. Instead of leading to despair or cynicism, however, these images end up in an ironic gesture or quiet laugh. Consider the last stanza of the untitled poem which begins:

If God is dead
Perhaps we'll all go to hea-
ven...
We will forgive ourselves
for we are good.
If this is heaven, we'll make
the best of it.
There must be music of a
kind, there must be sex,
And refreshments will be
served at ten to six.
For him there's humour in
most situations, no matter how
hopeless.

Jonas contributed the best thing to that rather sterile collection of largely anti-American diatribes.

The New Romans. It begins:

It is reassuring
To spend part of a night
With an American girl.
Chances are she will not

resemble
The leaders of her nation
In speech, figure or stance:
And ends:

And by midnight or so
While the fires of her mani-
fest destiny smoulder
You'll be ready to slip across
The world's longest unde-
fended border.

Which sheds a different, and by no means irrelevant, light on Canada's relations with her neighbour to the south.



ALICIA SCOTT'S DILEMMA

by j. dankoff

"Wake up!"
Pink and lavender sheets dis-
guising her little body, the world
is so cold.

"Wake up, your clean uniform
is hanging on the door handle.
Brush your teeth and wash your-
self."

Flush the toilet and the water
will be cold. By the first grade
you wear a tunic, you have your
own desk and your own books.
Everything in the world becomes
organized.

"Stop picking your nose. Did I
say wash yourself. Show me your
hands. Alright, go back and do a
good job."

She replaces the towel on the
rack and the top on the tube. Fine,
now everything is antiseptic, the
walls, the floors, the furniture
and Alicia May Scott, "I live at
6220 Spruce Street and Clean-
liness Is Next To Godliness."

The kitchen is brilliantly lit,
although it's eight o'clock in the
morning. Milk, cereal, toast (and
for Mommy, coffee) all follow
each other like the hands of a
clock.

"Keep yourself clean."

"Put on your boots and button
your coat", her delicate neck
garroted and framed by the col-
lar.

"Be good and come right home
from school, no dawdling."

She meets two of her friends
on the way. Pink little girls sim-
mering with life.

"You say it."

"You say it."

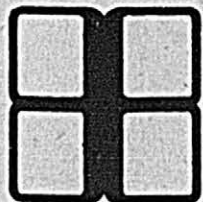
"No, you say it."

"kakee"

"tee hee, kakee, kakee"

"KAKA, KAKA, KAKA, KAKA,
KAKA."

"tee hee hee hee hee."



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swaine, mel welgel, ahmed yar khan (dr. p.
4, bottom).

COVER — DRAWING BY ALAN GALLETT, POEM BY
DEBORAH ZACK.

VACUUMS ARE DARK. Don't be afraid of the light.

The Supplement wants to create, and to share the creations of stu-
dents with the community. But if we keep to ourselves, the Supplement
will be purposeless — let's come together. The campus isn't as lonely
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FONTINBLAU



by brian segal

scene 1 (A HUMBLE PEASANT HUT)

I, Dagamar would fain the title we
In recognition of my worldly wise
To be the king of all this land (the lord)
And spew out fates — my brothers take your guard!
In troubled times not one but I can see
The sea of mis'ry seething round our souls
Treach'ry, danger, ah, they do not know
My public liest like sheep before the wolves.

I see my coach (thus bid a parting grin)
I go to claim my kingdom ('tis no sin)

coachman

Fair Dagamar we answer your request
And while my horses spew their acid piss
A humble coachman cannot hope to wish
But comfort on your tiring trip, my liege.

(They depart)

scene 2 (THE ROYAL PALACE AT FONTINBLAU)

Font.

Hail, servants would that wine and food were here
Transported hastily; my gut doth ache
For sustenance and soft companionship
My wife, the queen, she joins me now I see.
Our Royal board before us like a field
Of ever rip'ning wheat swaying in the wind;
My hunger overcomes my great desire
My great desire upon my hunger feeds.
(enter a messenger)
Great Fontinblau! if only you will spare
This humble soul who bearing tidings kneels
In search of mercy at your Royal feet
An epic tale before you will unfold.

Fontinblau

We spare thee messenger, now speak!

Messenger

Good King there speeds from hinterland due south
A country dame by name of Dagamar.
The heated blood that through her veins doth flow
Of royal lineage is yet reputed.
Her father once himself a mighty lord
By name of Quorodam has once mandated
His delicate and clever daughter (fair)
To rise above the laws and overthrow
This vantage of benevolence and power
And take the world into her shapely hands.
exit messenger

Font.

Ah yes, no stranger is this snivelling bitch
Her words have long and loud caressed our ears
With promises both sweet and quite unreal.
Her fate has been decided; call my guards.

EXEUNT

scene 3 (STILL AT FONTINBLAU)

(Dagamar is dragged in by two guards)

Dag.
Foul Fontinblau, wretched, wormish soul
With great contempt I now before you speak;
For though my forces lick their fest'ring wounds
'Tis not retreat but mere regrouping that
My loyal soldiers must now exercise.
Take heed thou crawling, snotted, wretched thane
In heaven or on earth we shall yet meet
Upheaval will your kingdom yet experience
And you will wreak a bloody recompense

(she is dragged off)

Dag.

Wine and wife must now beside me place
Their healing powers to my tortured mind;
Yon Dagamar in body leaves this earth
And yet ther words do augur ebon black!
Beware my loyal subjects do not pretend
That Dagamar's demise will mean the end.
For while my kingdom kindly wields its power
A malcontent can squelch our finest hour.

THE POEMS

OF DEBORAH ZACK

When you have become as the swallow who lifts her wings to kiss
a rainbow; when you have held another's face within your hand and caressed
the whispers of eye-touch; when you have seen yourself reflected in another's
soul... this shall have been enough.

PRESENTATION OF THE SKY BURNING IN THE RAIN WHEN I AM ALONE AND AMAZED AT THE LOVE I FEEL

I cannot turn away
I cannot hide
when bitterness is stinging
half-crazed fantasies
into the world-mind
shouting
pig-man
heart-crack
voice-sob
from pocketbooks
to spendthrift on possession

We are wanton souls
who dig into each other's eyes
for love-gold
begging
longing for the Sun-king lost in anger
We are caged birds
fluttering
convinced that we are eagles
now
ordained to prey upon ourselves
to kill the womb from which we grew
to scoff at Middle Earth
because it dreams

There is a world that calls me:
I am offering the fruit of children's gardens
where the tasting of discovery
in the whispering of wide-eyed sunlight
breathes
the promise.

TWO NONSENSE POEMS

Giants
are giants
only
because
once upon a time
a long time ago
they cast a spell
on everyone else
to make them look small
and that is all
that makes
giants
taller
than everyone else.

Harris Tweed and his chick
went down to the tailor's shop
for to discover
whether or not
they were suited to each other
The chick was shedding feathers everywhere:
she was a nervous spring chick
you know.
The result of the meeting
that occurred in the shop
was that Harris Tweed's chick
was quickly laid
and quickly laid
two large and healthy eggs.

Alas the weeds that linger
hungry
as a soul without a body
we transpose ourselves
into lovers
eyeing gentleness with a distant heart
and oh the madness
of the skepticism
feigning desire
of this world
this Time.
(What a nonsense poem
chuckling at itself
because there is no other redemption
and is it really generosity
to give because of need?)

Are you tender
as a dove
who ever searches
for a leaf to recreate
the earth
in human terms?
When bodies fume in desperation
for the oneness
will you love the sickened parts
as you own children?

I cannot bind the wisdom
to the words
yet I will try
and yet again
to drink this paradox
as truth

Once I was an ancient tree
standing in the Garden of Eternity
where time flowed by
in endless curving rivers of forgetfulness
to bathe in the sea of Always.
A song was born on the inside edge of a dream
and, nurtured by the poets of the Sun,
became a universal lullaby;
and children danced their sleepy Innocence
and taught their eyes to speak
the tongue of melon trees
who smiled their fruit upon them.
And in my age-old way
I stood my watch upon the Garden
and as the hours melted into years
my laughter re-discovered Youth
and, hand in hand
my Youth and I forgot our differences,
remembering and re-creating
a long-lost friendship.

DEBBIE ZACK WILL BE
READING HER POETRY WITH
DAVE CHENOWETH, MON-
DAY, OCTOBER 26, THE
PLAYERS CLUB THEATRE,
3RD FLOOR UNION.



DOC WATSON

Currently featured at the Back Door Coffee House is folk guitarist and singer Doc Watson, accompanied on guitar and banjo by his son Merle. Doc Watson, blind since birth, was discovered in the early sixties when a few city slickers headed down to the Blue Ridge Mountains of North Carolina in search of a hidden country talent. He, along with many other traditional country musicians who were rediscovered during this era, was immediately swept into the mainstream of contemporary

American folk and country music by the surging tides of the folk revival.

Doc's repertoire consists mainly of his interpretations of traditional folk, country and blues classics, a few of his own instrumental compositions and an assortment of intriguing country yarns about murderers, preachers and railway hobos. His renderings of such country classics as "Folsom Prison Blues" (Johnny Cash), "Stagger Lee" (Mississippi John Hurt) and countless other country tunes

(Carter Family, Jimmy Rodgers, etc.) are brilliant. His smooth and effortless guitar picking is complemented by a soft, relaxed vocal delivery. His picking was so flawless that it prompted one aspiring young folk-singer to utter, "I'm going home to burn my guitar".

Doc Watson is a warm, genuine performer; one that should not be missed during his brief stay in Montreal.



COMING EVENTS

McGILL CONCERT

Tonight 8:30 - First Faculty Friday-

OTTO ARMIN, Violin solo. Otto Armin has served as concertmaster of the National Youth Orchestra under Walter Susskind, and of the University of Indiana Philharmonic Orchestra. He has played in the Cleveland Orchestra, and the National Festival Orchestra at Stratford.

Wednesday at 8:30 - Faculty of Music - GUITAR CONCERT - Premiere of a New Tone Poem: CHRIS RAWLINGS. GILLES LOSIER. ROBERTO GIMINEZ - MARTIN.

McGILL LECTURE SERIES

Monday at 2:00 - The Faculty of Music presents its first SPECIAL LECTURE of the season. Dr. Wolfgang Laade of Munich will lecture on "Oral traditions and written documents on the history, practice, sociology and aesthetics of non-European music". The lecture will take place in the Drummond Building (D102) 3630 Drummond Street. The lecture will highlight the Indian Sitar Concert of last week.

Thursday at 4:00 - Leacock 109 McGill. POET GEORGE JONAS. Mr. Jonas is the author of HAPPY HUNGRY MAN. And he will be reading from this and other works. He is also a producer at the CBC.

McGILL FILM SOCIETY

Tonight at 6:30 & 9:30 - THE LAST COMMAND. U.S.A. 1928. Silent. Starring Emil Jannings and William Powell. The story of a former officer in the Imperial Russian Army who finds work in the U.S. as a hollywood extra.



J. W. in ELDORADO October 24,
PSCA 6, 8:15, & 10:30.

MONTREAL MUSEUM OF FINE ARTS

Wednesday at 8:00 - Cinéma Contestation: LA BATAILLE D'ALGERS. Black and white. 1968. French.

SAIDYE BRONFMAN CENTER

Starting Oct. 28 - A DOLL'S HOUSE by Henrik Ibsen.

THEATRE DU NOUVEAU MONDE

(theatre Port Royal, Place des Arts)
Until Nov. 15 - JEUX DE MAS-SACRE by Eugène Ionesco.

SUPPLEMENT POETRY READING

Oct. 26 at 1:00 - DEBBIE ZACK and DAVE CHENOWETH reading their poetry.

SANDWICH THEATRE

Joseph Conrad's ONE DAY MORE will be playing in Sandwich Theatre from Oct. 27 to Nov. 3 at 1:00. The play concerns a young woman who takes upon her shoulders too great a burden (got lead in her padded bra, eh Andy?) Elsa Schneider plays Bessie, Don Lamoreaux, her blind father, Gerald Rabinowitz, their landlord, and Ivan Bercoicz, the landlord's son. The play is di-

rected by Andrew Wetmore.

THE NINETY - TWENTH PLAYERS PRESS RELEASE

Last Monday the Players Club finally went legal. The end to its clandestine operations was achieved by a whirlwind election of the Fuckarewe tribe to power, (a tribe of three-foot pygmies who live in five-foot grass and run about shouting their name). Suddenly all is life, as auditions for the first are on, - last one tonight from 7 to 10 - and sandwich theatre is booked quite solid. Anyone interested in a proposed mime workshop, to be given by Gilles Maheu, should contact the Players, 392-8924, and there's also a strong rumour of a marionette workshop. By the way, the major production Elmer Tice's THE ADDING MACHINE, an expressionistic drama of American blahblah to be directed by Paula Sperdakos for her sins. Look for it in early December, or audition now. And remember, keep those Sandwich Theatre audiences coming in; actors get lonely.



C.U.S. ELECTION NOTICE

Nominations are hereby extended until 4 PM WEDNESDAY October 28, for the positions of Class Presidents of B. Comm E 1, B. Comm. E 2 and B. Comm. 4.

Nominations must be signed by 20 members of the class and counter signed by the candidate. Please submit nominations to the C.U.S. office, Union Room 409.

*Elections will be held Nov. 4th.

Sajid Maqsood
C.R.O.



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A Statement from FRAP McGill

It is very unfortunate for the democratic process that Jean Marchand has chosen to pick this moment, when tensions are high and civil liberties are non-existent, to strike a blow against the principles which we consider important in our political system: the free election.

Only days before the duly constituted election which will decide the policies and conditions for a tenth of Canada's population, M. Marchand has accused the Front d'Action Politique, the only major opposition to the dictatorship of the Civic Party of terrorist affiliations, of being a front group for the FLQ. By doing this, Marchand has in effect told Montrealers that if they do not want to risk imprisonment for supporting terrorism, if they want a government which will not support anarchy, they will have no choice but to re-elect Drapeau.

As English speaking Montrealers, we feel that the strong smear tactics used by Marchand on FRAP, combined with the state of emergency caused by the War Measures Act have been used to scare Montrealers and especially the English community in voting for the Civic Party under very false impressions.

The answer to the current dilemma of whether or not democracy or anarchy will survive in Montreal is not held by Drapeau's success, but by FRAP itself. For FRAP has established itself for the express purpose of bringing real democracy to City Hall, not a one-man rule purporting to

represent the 'people'. FRAP has a membership in the thousands. Its candidates have been chosen in public meetings, not appointed as in other parties. FRAP's program was hammered out by 400 delegates from all parts of the city, not set down by a small elite as in the Civic Party.

FRAP stands for increasing the power that citizens have in affecting the decisions which influence their lives, unlike Mayor Drapeau who has heartily endorsed the suspension of all civil liberties in the country.

Marchand's accusations regarding the connections between the FLQ and FRAP would be funny if the situation were not so serious. The government sees the FLQ as a threat since it takes political action on its own which disregards the elected representatives of the people. FRAP on the other hand, has focused most of its attention on working to elect candidates which will solve our social problems through the elected legislature so that political terrorism of any sort will not be necessary.

An insurrection does not take place when the political needs of the citizens can be channelled into effective political change. There would be no basis for the support of an insurrection if the present governments at the municipal as well as provincial and federal levels were responsive to the needs of the citizens of the country.

By trying to elect candidates to bring about a change in Montreal by democratic means, by meeting Drapeau on his own ground, FRAP represents, if anything, a direct alter-

native to terrorists' violence. To support the Civic Party only because it claims to be anti-terrorist would be to vote for the wrong reasons.

We, as English-speaking Montrealers, support FRAP, not only because it is a very democratic party, but because it will alleviate the city's social problems in the areas of public health, housing, transportation, recreation, and unemployment in ways which the Civic Party can and will not. The Civic Party offers the electorate a strong-armed policeman; FRAP offers a City Council which will be able to legislate to suit the needs of the citizens of the city.

English speaking Montrealers should have no fear of supporting FRAP. FRAP is not "anti-English", nor is it in favor of the destruction of English culture in the province. It offers a hope for English Montrealers on several important levels: English people who are sick of being regarded as necessarily being exploiters of the French community can participate in FRAP without prejudice, and can work together with the French majority of our city, a common program to achieve goals which do not involve any linguistic or nationalistic criteria. More important, FRAP offers to English Montrealers the only chance they have to become personally involved in controlling their political destiny.

FRAP McGill
Oct. 22, 1970.

FRAP: an opposition opposed

by Tom Sorell and Amin Kassam

Despite the presence of thousands of army personnel in Montreal and the almost 2000 raids carried out by police in the past week, the Montreal civic elections will take place as scheduled this Sunday.

FRAP's chances in the election have been hurt severely as a result of a statement yesterday by Jean Marchand, federal minister of Regional Expansion.

Marchand called FRAP a "front" for the FLQ. He said he had "good reason to believe" that FLQ elements in the party would disrupt the elections with all sorts of explosions, more kidnappings and even with more shootings."

The statement was made yesterday in Vancouver on radio station CKNW. Marchand retracted the statement later in the day, and Prime Minister Trudeau disowned it.

Marchand also said yesterday that the War Measures Act had been invoked not only because of the Cross-Laporte kidnappings, but also because of anticipated trouble during the municipal elections.

On Sunday October 11, Paul Cliche, president of FRAP had condemned the tactics of the FLQ, but declared that the party was in agreement with the objectives of the FLQ manifesto.

Cliche emphasized that FRAP had chosen electoralism as its "other means of struggle". He condemned, however, "the violence of the system... the violence of the situation that non-unionized workers find themselves in".

Since the statement was made by Cliche, the FRAP door-to-door campaign in city wards like St-Louis and St-Jacques has met with extreme opposition.

Many residents of these districts have met FRAP volunteers with slammed doors and abuse.

The invocation of the War Measures Act has only compounded the prejudices and opposition to the party. The Montreal press has not helped in any significant way to present FRAP's situation in clear manner. And the Laporte death has only made the situation worse for the party.

Two FRAP candidates, Jean Roy and Dr. Henri Bellemare were arrested by police earlier this week but have now been released. Bellemare was running in the St-Jacques ward and is head of the St. Jacques Free Clinic. Roy was running in St. Louis and been in charge of Presses Libres which published all FRAP material.

The FRAP Program is outlined below.

- Reduction of police budget — but allow them to strike.
- Repealing of the anti-demonstration bylaw
- Reorganization to eliminate duplication of services
- A planning office: Specialists and citizen representatives to evaluate collective needs
- Decentralization of existing services through community centres
- Reorganization of the Municipal Council on the basis of permanent committees for each service
- Redistribution of electoral districts — proportional representation
- End of discrimination against women — equal pay, maternity leaves without loss of seniority
- Revision of tax system — sliding scale
- Abolition of school tax — finance by province
- Unilingualism on administrative and working levels of municipal government:
- Abolition of private hunting and fishing clubs
- Housing — campaign against land speculation
- Abolition of metro fares — businesses, offices and stores would pay
- Municipalization of parking lots
- Reorganization of taxi industry — social security and wages, establishment of a Taxi Board, one central telephone, no monopolies
- Decentralization of facilities for leisure and culture
- Establishment of a Leisure and Culture Service
- Establishment of a closed-circuit television network to disseminate culture
- Transformation of Terre des Hommes into a "popular university"
- Attack on pollution
- Establishment of free community health centres
- Nationalization of drug companies to reduce prices
- Reorganization of Municipal Health Service to ensure representation from among the citizens
- Free municipal nurseries
- Preschool education
- Nationalization of hospitals — popular control through community clinics

FRAP-McGill was set up on September 25 this year as a support group for the Front d'Action Politique. Upon its inception, organizers announced several objectives, which they have since then tried to attain.

They have approached students at Sir George and Loyola in order to organize a common front of all English-speaking groups. As part of this goal, the students have also campaigned among citizens in downtown areas.

One aim that the group does not seem to have yet acted upon is the provision of financial aid to FRAP.



Daily photo by Bob Karam

FRAP president Paul Cliche and two recently released party candidates at yesterday's press conference at party headquarters.

FRAP SMEAR...

(Continued from page 1)

merely let them use the arena after we had finished with it," she explained.

Another member of the co-ordinating committee drew a parallel between the present elections and previous ones which have resulted in Liberal victories.

Referring to the 1968 federal elections, he claimed that the Liberals won because of a backlash from the riot of June 23.

"Similar outside forces," the spokesman said, "resulted in a victory for the Liberals in the provincial elections." He pinpointed these forces as "the action taken by the Royal Trust to transfer securities from Montreal to Toronto."

He continued that "outside forces" were once again influencing the elections, and condemned Montreal authorities for not dealing with the conditions "that have given rise to the present situation."

SIC unhassles students

For almost a month the volunteers of the Student Information Centre have been successfully "unhassling" students.

Staffed by volunteers and sponsored by the Students' Society, the centre has its office in the former

switchboard area of the Union. The office is open from 12 to 3 pm daily.

Two types of service are supplied at the centre. For general information, such as the location of buildings, students can be of-

fered immediate aid. Problems such as administrative, emotional or financial difficulties are first discussed at length so that a happy solution can be reached.

The volunteer with his knowledge of existing services can help the student help himself. Everything discussed with the volunteer is confidential.

INTRAMURAL ICE HOCKEY

Interested? Below are the dates and times for the official team tryouts for your faculty.

Tuesday, Oct. 27	4:00 p.m. - Engineering
Wednesday, Oct. 28	11:45 a.m. - Law
Wednesday, Oct. 28	1:00 p.m. - Graduate Studies
Thursday, Oct. 29	1:00 p.m. - Education
Friday, Oct. 30	11:45 a.m. - Dentistry
Friday, Oct. 30	1:00 p.m. - Science

Monday, Nov. 2	1:00 p.m. - Architecture
Tuesday, Nov. 3	4:00 p.m. - Management
Wednesday, Nov. 4	1:00 p.m. - Medicine
Friday, Nov. 6	1:00 p.m. - Arts

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MUST SELL: MG 1100 1965, 50,000 miles, good running condition. \$175. Phone 288-0508 after 5:30 pm.

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STUDENTS-EUROPE FOR CHRISTMAS Easter or Summer. Employment opportunities, economic flights, discounts. Write for information (air mail). Anglo-America Association. 603 Pine Street, Newport 1 W. England.

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GROUP FLIGHT TO LONDON, Dec. 21 to Jan. 7 \$165.00. Call Yvonne 738-8651.

PREGAME RALLY AT MANSFIELD TAVERN from 9:30 to 11:00 am Sat. Oct. 24. 6 beer for \$1.

GIRLS FOR CAMPING weekend in Vermont, call before Thursday. Mike 481-8780 evenings.

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PHI KAP OPEN HOUSE. The last and best football bash of the year. Sat. Oct. 24, 4:30 to infinity. Guys \$1-Girls Free. 3647 University (near Pine) Y'all Welcome.

MOC-ANYONE interested in serving on the House Committee please call Brenda (288-3078) new members welcome.

PHI DELT OPEN HOUSE, 3581 University St. Oct. 24 4-infinity, band girls-free, guys \$1, beer 3 for \$1.

BE THERE-PRE HALLOWEEN DANCE, Gardner Hall, 3925 University St. Oct. 23 9:00 p.m. Bar, Guys 50¢ girls-free.

COMING TO THE FOLK MASS? Sunday p.m. at 5. At the Back Door Coffee House, 985 Sherbrooke West, Canterbury, Anglican Chaplaincy.

CAMERA CLUB: last years members clear out your lockers by Oct. 28 1970-71 exec.

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KUNDALINI YOGA CLASS will be held Monday evening Oct. 26th from 5 pm - 6 in the Union, room 457, 458.

DROP INTO 5172 QUEEN MARY on your way to the bus stop 5166. Extra new ladies knits (sweaters and mid outfits) at half price.

WEEKENDS AT THE Y FRIDAYS, sound and light show, Saturdays, music for dancing. 9-1 - Downtown YMCA, Drummond Street.

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Meet Queen's Saturday

Ruggermen disqualified

by John Peters

The story so far: tall, suave McGill Rugger team has played five games in its season, having wooed RMC to blushing submission, courted and got a feel off of York, and been kicked in the ovaloids by Queens, to emerge with a Won 3 - Lost 2 criminal record. In light of the proposed athletic amputation this does not justify a 'going out in a blaze of glory' feeling. However, it was probable that McGill would once again be second, and there were still those who prophesied victory in this Saturday's game against Queen's. Enter the heavy. All this time the Administration had been creeping closer and now it whipped off its false moustaches and pounced.

'Oh ho'it said, brandishing a piece of paper. Anxious to please, we scanned the paper, noting the heading as we scanned. 'Abandon Hope All Ye Who Enter Here'. Reading on, we learnt that for four games we had been playing an ineligible player and so, horror of horrors, those games would now be forfeited. Characteristically, this news did not deter our heroes, who girded what passes for their loins, went out last Saturday and in no uncertain terms, lost to York 9-3. All that's left is to play Queen's this Saturday in Kingston and then play Trent in Molson Stadium the following week.

Strangely enough things aren't that black, for though to finish Inter-Collegiate rugby on such a note is rather sad, it does have a burlesque absurdity appropriate to the whole athletic fracas of this year. It's exciting too, that the proposed replacement for the Inter-Collegiate games has already been implemented to great effect. I refer to games played against local clubs, two of which have already been played. McGill lost to Town of Mount Royal lately then on Wednesday they beat Westmount 15-14 in a game that was as exciting as its score. The really enjoyable aspect was the

spirit of these two games as basically two old experienced teams played our young squad with a view to enjoying themselves and in the process, played the best rugby so far this year. All the Montreal teams are very keen to play McGill, relishing their keen play and spirited tavern performances, so out of the chaos may come a golden

future, perhaps God has sent this disqualification to point our way to Rugby Nirvana, perhaps no more Inter-uno Rugby means no more reporting, and I still think we'll beat Queen's this weekend. For a start, with nothing to lose, we're bringing in Captain Yucatan and his sidekick Nostril.

PHI DELT OPEN HOUSE

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4-infinity

Band

Girls - Free

Guys - \$1.00

* Beer - 3 for \$1.00

MCGILL PRE-MED SOCIETY

PRESENTS

DR. RICHARD MARGOLESE
ON

"Cigarettes and Lung Cancer"

FRI. Oct. 23, 1 PM

Francis Seminar Room (4th floor,
McIntyre Medical Bldg; reached
via Med Library on 3rd floor)

ALL WELCOME

Sports happenings for this weekend

SOCCER: Big game with Queens... both teams tied for first ... George Marajos, high scorer, out with injury ... game could give either team undisputed possession of first place ... game at Queens, Saturday Oct 24.

BASKETBALL: Varsity and Junior Varsity tryouts ... 5:30 Monday 26, Currie Gym.

RUGGER: McGill vs. Queens... a battle for who knows what

FOOTBALL: Varsity... Queens at McGill 2:00 P.M.

PHI KAP FINALE

Finish the apres-football season in first place

AT THE PLACE

The Phi Kap Open House

Sat. Oct. 24, 4:30 to infinity

Guys - \$1.00 - Girls - Free

3647 University (near Pine)

Y'All Welcome

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ibsen

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David Schurmann

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June Keevil

saidye bronfman centre theatre of the ym-ywha
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Football



by Ira Turetsky
Senior staff reporter

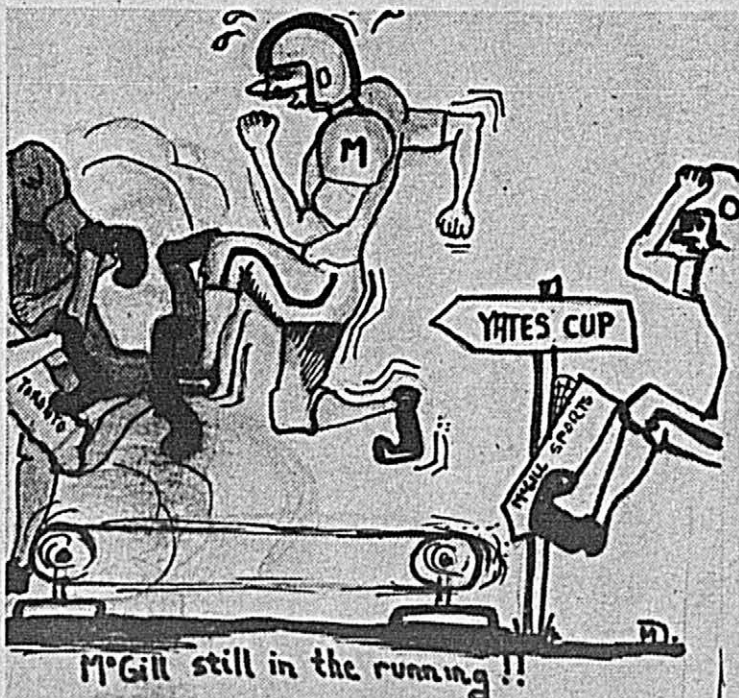
This has been a season of bad breaks for the Redmen Football team. Besides the general run of missed tackles, fumbles and interceptions that have plagued the team, there were other breaks: Ron Kelly's collarbone, Bill McKenna's hand and, most recently, Dan Smith's rib.

The latest disaster befell our heroes on Tuesday night, when the team's quarterback was the victim of some overly zealous tackling by his team-mates on the defense. As this goes to press it is highly unlikely that Smith will play in tomorrow's game against Queens, and he may be out for the season. McKenna will probably switch over from his line-backing position to handle the signal calling in tomorrow's game.

Smith's injury is merely the latest misfortune to befall the defending Yates Cup Champions. From the outset, this year's edition of the Redmen seemed cursed. Before the season began, the players were informed that this would be the last year for intercollegiate sports. Immediately thereafter, John Naponick left the team, and Larry Smith walked out after the opening game against Toronto.

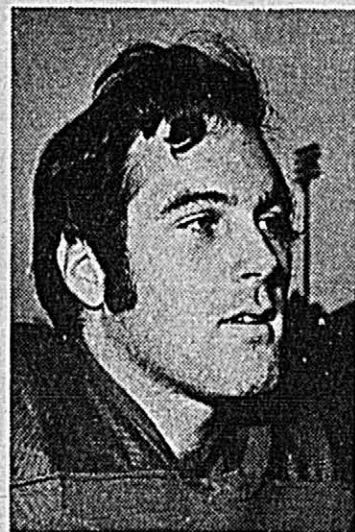
Low morale

These factors did little to bolster team morale, and the seemingly endless stream of injuries has compounded the situation. And yet, according to Coach Tom Mooney, this team works harder than any he has coached. "I wish there was some way I could yell at them, but they work harder than any group I've had. But somehow, nothing seems to go right. Last year everything did."



And so, tomorrow, the Redmen will take the field against the league-leading Queens Golden Gaels. The Redmen still have a chance to reclaim the Yates Cup, but it is an extremely slim one. They must win their remaining games and hope that someone upsets Queens's.

In the last encounter between the teams, the McGill defensive unit was betrayed by the offense and punting teams. The later



'Q.B.' BILL MCKENNA
replaces injured Smith

two squads missed enough tackles and lost enough fumbles to give the Gaels a 44-11 win.

In that game, Queens scored only one touchdown on a sustained drive. The Redmen fumbled six times and Keith Eaman had two long punt returns for touchdowns. Since that time, the Redmen have suffered another loss to Waterloo in which three more punt returns all but eliminated them from winning the Yates Cup.

Matter of pride

Tomorrow's game could spell fins for the Redmen or it could keep them alive. Largely how-

Q.B. Smith injured; Queen's game ends era

ever, it is a matter of pride. The McGill entry is not without talent, and the players are intent on proving this fact. Last year, this same group finished second in Canada, and they won't be satisfied unless they win a few games this year.

Obviously, the loss of Smith, the league's leading passer, will hurt. However, McKenna is an experienced football player who has demonstrated more than ample passing and ballhandling skills. He is certainly capable of doing an adequate job of replacing Smith, but the line-backing corps will be seriously weakened if he can't go both ways. According to many of his team-mates, McKenna is the team's best all around player, but he can do only so much.

Queens is not without its own difficulties. Quarterback Art Rochette may be out, and they have lost all-star line-backer Mike Lambros. Despite these injuries, the Gaels have climbed into first place. Essentially, the game will probably boil down to a confrontation between the Redmen defense and the Queens offense. Barring a third consecutive week of the punt-return blues, the McGill defense should keep the Redmen in the game long enough for McKenna et al to put some points on the board.

End of an era

Outside of the injury to Smith, the Redmen are fairly sound. Rick Suffield and Peter Bender will provide McKenna with exceptional targets, while Dave Fleischer and Ken Aiken can pick up yardage if the line can open holes.

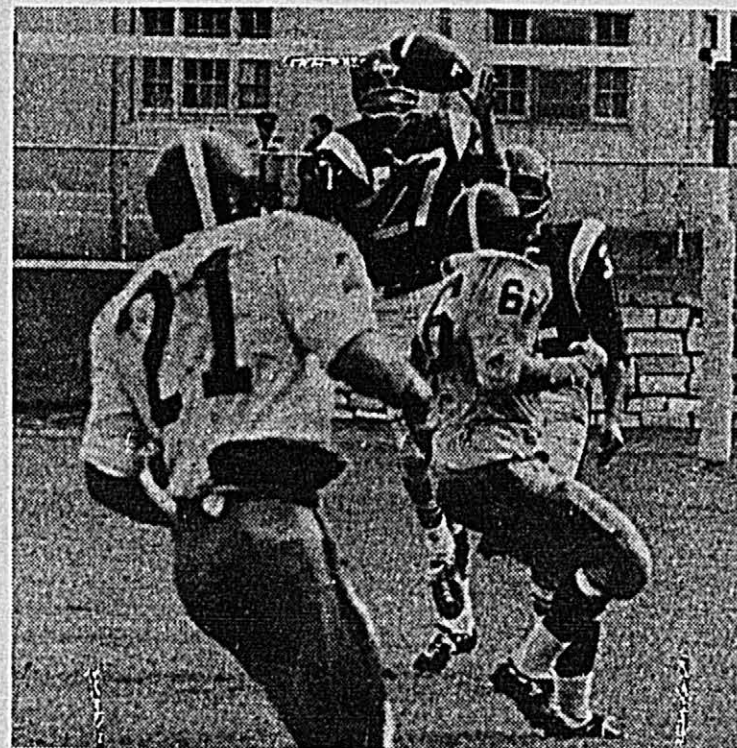
What is perhaps most important is the fact that tomorrow's game might be the last ever at McGill. At this point, unless some large sum of money is forthcoming, intercollegiate sports will cease to exist. This is the team's last home game for the year, and maybe forever.

When Dr. Robert Bell told the team that they had had it, so to speak, he had the gall to add "Win it for us, boys." Well that's a crock of shit. From now on, anything any Redmen team wins is for itself, the coach, the fans and anyone the players think deserves it. It is about time that certain persons in the Athletics department and the administration learned a few things. The vicarious thrills they derive from sports are only

slightly less perverse than the hollow congratulations they offer to people about whom they couldn't give a damn.

Tomorrow is the big day, and

it could be the last day. Anyone interested in seeing the Redmen had better do it now. Game time is 2 pm.



THAT'S IT, THAT'S ALL: This might be the last time that you will see Chris Rumball or any other Redmen player. So get out there this Saturday at 2:00 PM at Molson Stadium.

"Situation unavoidable" Athletic budget canned

by Herschy Katz

McGill, the university with the longest sports history in Canada will be forced to terminate its intercollegiate athletics programme at the end of this year. The news which everyone has been expecting was made official at a Board of Governors meeting yesterday.

It was decided that the \$220,000 to intercollegiate sports would be part of the reductions made to reduce the school's deficit from \$6 million to \$3½ million. Athletics, not being part of the academic curriculum were among the first to feel the crunch of the proposed cutbacks.

A compromise proposal put forth by director of Athletics, Harry Griffiths, calling for a cutback of only \$120,000 leaving the department with \$100 thousand to operate, was totally rejected.

In an interview on Channel 12 sports last night, Director Griffiths said, "the situation was unavoidable. Subsidies are far beyond student fees in covering operation costs." It is the Board of Governors who control the distribution of all subsidization.

What's in store for next year? With no apparent funds in the making intercollegiate sports will undoubtedly be terminated. The emphasis in sports will turn from "perfection to participation" as the intramural programme will be continued. Instructional programmes for sports clubs will most probably be retained also.

Intercollegiate sports to be cut are football, hockey, soccer, rugby, basketball, waterpolo, swimming, skiing and others. Along with these sports it looks very likely that the four coaches and nineteen instructors of these intercollegiate teams will also get the axe. Moreover it may well be that varsity competitors will leave McGill for greener pastures next year.

In order to alleviate this crushing blow of a total sports wipe-out proposals have been made to incorporate McGill in city leagues in such sports as waterpolo or swimming which are inexpensive to operate. However this token gesture will probably be ineffective since many varsity competitors will leave McGill for greener pastures elsewhere.

Baring any minor miracle or some massive campaign to gouge funds out of rich alumni McGill's long and glorious intercollegiate athletic history programme will be laid to rest this spring. Shiva will be held in Tom Mooney's office this Saturday after the football game.

OQAA STANDINGS

	W.	L.	T.	Pts.
Queen's	3	1	0	6
Western	3	1	0	6
Toronto	2	1	1	5
McGill	1	2	1	3
McMaster	1	3	0	2
Waterloo	1	3	0	2